

BULLETIN
OF THE
CARNEGIE INSTITUTE

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CARNEGIE INSTITUTE—EASTERN FAÇADE

From Drawing by Andrey Avinoff

BULLETIN OF THE CARNEGIE INSTITUTE

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VOLUME 1 NUMBER 6
NOVEMBER 1927

Thanksgiving stirs her ruddy fire;
The glow illuminates November.

—LUCY LARCOM, "Two Festivals"

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HOURS OF ADMISSION—ALWAYS FREE

Daily from 10 A.M. to 10 P.M.
Sunday from 2 to 6 P.M.

FREE ORGAN RECITALS

From October to June. Every Saturday evening at 8:15 o'clock, and every Sunday afternoon at 4:00 o'clock.

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The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone therefore who, by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

"The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them."

—ANDREW CARNEGIE.

NELSON'S SIGNAL

DEAR BULLETIN:

At the opening of the battle of Trafalgar Admiral Nelson called to his signal officer and directed him to fly this signal: "England confides that every man will do his duty." The officer saluted and ran off to obey the order, but returned immediately to say that there was no code for the word *confides*, and asked if he might use expects. Nelson said, Yes. Do I get the prize subscription?

JOHN HOWARD.

Yes. Now here is another one. What King of France changed his religion with the remark that Paris was worth a mass? A prize subscription to the Bulletin for the first correct answer drawn from among all letters received on this subject.

A FINE IDEA

DEAR BULLETIN:

One dollar enclosed. A fine idea splendidly carried out.

SOUTHARD HAY.

SIX IN ONE

DEAR BULLETIN:

Enclosed is check for \$6.00 and a list of six names to whom I wish you would send your little magazine for one year. This shows what I think of the Bulletin.

HENRY HARVEY.

FIVE THATS IN A ROW

In handing in their compositions, one boy used "that" and the other boy used "which," and the teacher said that that that that boy used was correct.

The greatest thing after all in this world is doing something for someone else.

—JOHN BARTON PAYNE.

FISH LAVATORIES

The fish man at the Carnegie Museum tells of once finding a fish that washed its young. He does not say how it dried the dear little things.

There is a man in the United States Senate whose favorite word is "strategic." But he invariably pronounces it "stragetic."

CIRCULATION LEAPING

The Bulletin had an increase in its paid circulation of 600 copies for October over the preceding month—due to the public interest in President Coolidge's Founder's Day address. This indicates that the Bulletin is attaining its goal of becoming a Pittsburgh institution, in addition to which it already has a wide circle of friends in many other parts of the world.

EDUCATION FOR ADULTS

THE Fourteenth Annual Meeting of the Association of Urban Universities was held November 3-5 at the Carnegie Institute of Technology, at which attention was given to many subjects of common interest in the educational field. Perhaps the most significant discussion was that relating to Adult Education.

The Carnegie Corporation of New York has initiated an inquiry into what constitutes "Adult Education" in the United States. Nobody knows precisely what adult education is—or isn't—in this country, except that everybody believes in adult education—for someone else! At least in England, the term has a definite meaning; in Denmark, the people's high schools overshadow the situation. It is relatively easy to put one's finger on adult education activities there—they obtrude themselves, they are well established, and they play a definite and recognized part in the lives of the people.

In the United States, there existed no central or national organization associating the many agencies which are interested, or profess interest, in this form of education until the organization in 1926 of the American Association of Adult Education, sponsored by the Carnegie Corporation of New York.

The following five studies in Adult Education were undertaken in connection with the general efforts which the Carnegie Corporation is making toward improved education in the United States. The first four were made by the investigators under the auspices of the Corporation, the fifth by a Commission of the American Library Association.

"Educational Opportunities for Young Workers." Owen D. Evans.

"The University Afield." Alfred L. Hall-Quest.

"Correspondence Schools, Lyceums, Chautauquas." John S. Noffsinger.

"New Schools for Older Students." Nathaniel Peffer.

"Libraries and Adult Education." A Study by the American Library Association.

THE AMERICAN ASSOCIATION FOR ADULT EDUCATION

Mr. Morse A. Cartwright is the Executive Director of the American Association for Adult Education which was organized in 1926 to further the idea of education as a continuing process throughout life. It aims to serve as a clearing house for information in the field of adult education; to assist enterprises already in operation; to help organizations and groups to initiate adult education activities; and to aid and advise individuals who, although occupied with some primary vocation or interest, desire to continue learning by themselves.

Its program includes the following: the gathering of information concerning all forms of adult education in the United States; the making of studies from time to time of work being done in this country; the conducting or assisting in studies of problems underlying adult education—problems of aims, methods, materials, literature, etc.; the disseminating of information concerning adult education activities to those engaged in the field, either as teachers or as students; the publishing

BULLETIN OF THE CARNEGIE INSTITUTE

of material of interest and use to workers in adult education, and the securing of the publication by others of such material; the assisting in demonstrations and experiments in new types of adult education; the arranging of conferences on the general problem of adult education and its special phases; the cooperating with community efforts to organize groups for study or establish larger agencies for adult education; the maintaining of cooperative relations with adult education bodies in other countries; the stimulating of public interest in adult education.

The following are eligible for membership: organizations and institutions whose educational work for adults is not conducted for profit; individuals professionally engaged in adult education; students in adult education classes; study groups, or working individually; those interested in adult education. Annual dues for organizations or institutions are \$5.00; for individuals, \$2.00.

THE CONFERENCE



DR. WILLIAM
M. DAVIDSON,
Superintendent
of the Pitts-
burgh Public
Schools, pre-
sided, and the
Bulletin finds
pleasure in pre-
senting a report
of the addresses
on the topic.

DR. DAVIDSON expressed his interest in the work of the Conference and referred to the increasing desire of people of mature age for the acquirement of those things which constitute a liberal education. He said that when the children of the public schools go home with their minds stored with bright ideas, it makes the parents eager to emulate them.



DR. THOMAS S.
BAKER, President
of the Carnegie
Institute of
Technology: The
Carnegie Institute of
Technology has a
deep interest in
the work of the
Association of Urban
Universities.

Situated as it is in one of the greatest industrial centers in the world, it feels a special responsibility in holding a just balance between the old conception of education and the conception that exists today.

The strong demands that are now made for practical, vocational, professional training seem to be crowding out the ideal of college work as a form of mental discipline without a special objective. Young people today, and their parents re-echo their desires, are more interested in being taught how to do than how to be. They wish that their expenditure of time and effort in study shall bring them tangible returns. There is always the possibility that this mood of the times may be exaggerated. The universities which are located in the cities, especially in those cities that are given over largely to manufacturing, have the special problem of reconciling the liberal aspect of educational discipline with the almost universal wish for practical results. At this institution we are carrying forward technological work along with courses in fine arts, and we believe the juxtaposition of these two forms of training are of benefit to both groups of students. The desire for education on the part of those who have completed the formal or conventional school or college course is one of the most extraordinary manifestations of the American spirit today. In the past five years the enrollment in our evening classes has trebled. We shall have this year on our lists four

BULLETIN OF THE CARNEGIE INSTITUTE

thousand students who are following either technological courses or courses in fine arts in our evening classes.



DR. FREDERICK
P. KEPPEL, Presi-
dent of the Car-
negie Corpo-
ration of New
York: My ex-
cuse, such as it
is, for addressing
this body, is that
I served twenty
years, man and
boy, in an urban
university, and

during the ensuing ten years I have been trying to copy Wordsworth to the extent of reaping the harvest of a quiet eye. Certainly I have had greater interest than the average layman, and perhaps from the nature of my various post-academic jobs, better opportunities for observation as to what has been happening to the urban university during these years. At any rate, I have a profound realization of the significance of the urban university in our scheme of things, and by our scheme of things I mean twentieth century Western civilization. I conceive of that significance something in these terms. Of every thousand people of the rising generation, there are just so many who, through intelligence and character, are good investments for what we call higher education. We do not know how many, but let's set them aside in our minds.

As to the young people whom I have left out altogether, those for whom higher education isn't the wisest investment, either from the point of view of the individual or of society, I have an idea that their number is considerably greater than the present registration in American colleges or universities of all types would indicate, but that is another story.

Now of this group of good investments, a certain number are free agents, free economically and socially to go where they like and to make this higher education their sole objective for four or five or eight uninterrupted years, as the case may be. These people, whom we can call the free group, represent the raw material for the older type of college and university. After subtracting them, we have certainly a substantial number of people left who have by my definition the intellectual and character qualities that make them worth while, but who have financial or family obligations which limit their mobility, who must divide their education with other demands on their time, and many of whom must, whatever else they do, earn money where money can readily be earned. Now these furnish the raw material for what we call the urban university. No one knows exactly the relative size of the two groups, but I think it is beyond question that even in these rich United States, the relatively limited must far outnumber the relatively free. I hope I have made it clear that these groups are not divided on the basis of native ability or worthwhile character, or promise of usefulness to the community. They are divided on the basis of factors external to all these. It is primarily a question of freedom.

Of course I am speaking in very general terms. You will find plenty of students of limited freedom in the institutions of conventional type, and plenty who are free to choose to go to the urban university, but by and large I think the distinction is valid, and that it would clarify our thinking to keep it in mind. Obviously both types of institutions are necessary, and both deserve support.

Now I take it that a very practical consideration interesting this particular audience would be how rapidly the community at large will recognize the importance of the urban university, and will support it either through taxation

BULLETIN OF THE CARNEGIE INSTITUTE

or through individual or corporate gifts. It may be that here in this country we are, so to speak, inside the focus, and that an example of what is going on elsewhere may throw light on our own situation. For about twenty-five years I have had occasion to study English higher education and to visit England at fairly frequent intervals for the purpose, and to me the outstanding change that has taken place during that period has been the growth in influence and wealth of the so-called provincial universities and of London University, all of the urban type, as compared with Oxford and Cambridge. Let me add this. I have just returned from a visit to South Africa, and, quite to my surprise, I found that the liveliest element in the whole educational scheme down there is the urban technical college. It is neither technical nor a college, as we use the words, but it is urban. You find them at Johannesburg, Cape Town, Durban, and Port Elizabeth, and I think they are doing more to bring John Citizen to a realization of the importance of higher education and of his personal responsibility for it than all the universities and university colleges in South Africa, admirable as these are.

My own deepest interest in the urban university is in the part that it is capable of playing in what we loosely call the adult education movement. I wish we had a better term. It is the demonstration that education is or can be made a life-long process, and not, as I once shocked an audience by saying, something you have in your youth, like measles, and from which you are thereafter immune. The adult education movement is a movement to spread this idea, and to encourage its application by men and women to their own lives. That is the real nub of the question, because, as Nathaniel Peffer says, we have already reached the stage of believing in adult education for the other fellow.

If we take the whole range of educa-

tional endeavor, we must all of us admit, if we are honest, that in some fields the urban university is at a relative disadvantage; in this field of adult education, everything is in its favor. It has every opportunity and every responsibility for seizing and for holding the leadership.

DR. A. CASWELL ELLIS, Director of Cleveland College, maintained that adult education was the only hope for obtaining a working democracy or preserving our present high civilization, the experience of the past proving that it is not possible now to fill up on enough education during the first twenty years of life to meet the tremendous and varied demands for knowledge and skill made by the complexity of all the processes of modern civilization, economic, social, and civic. In short, the mass of knowledge needed now, and the rapid increases in knowledge year by year, demand adult education for everybody—for the college graduate as well as for the unfortunate who had no opportunity in youth.

Dr. Ellis further said that the present system of continuous cramming of a youth for twenty or more years and keeping him entirely apart from the realities of life for so long is contrary to what we know of psychology. Thorndike's recent experiments and the experience of night colleges have shown that adults even forty-five or more years of age, contrary to common opinion, learn more easily than do children of any age up to twenty. Emminghaus, Jones, and others have shown that knowledge begins to be lost rapidly as soon as it is acquired, unless the knowledge is put into use—three-fourths of ordinary school acquirements being lost in three months when not used. Therefore, Dr. Ellis says that in the future the long stretch of twenty or more years of abstract study is largely a waste, and accounts for the lack of seriousness, the interest in non-essentials, and general lack of a sense of

BULLETIN OF THE CARNEGIE INSTITUTE

reality on the part of our college students. The education of the future will be broken into shorter periods of a few years or months of study, alternated with periods of practical experience. Education in the future will continue through life for all really intelligent people.

Dr. Ellis then discussed the needs of the several groups that the college for adults should minister to, suggesting several new types of courses and new methods of teaching needed in colleges for adults.

Among other prominent educators who took an extemporaneous part in the discussion were Dr. S. P. Capen, Chancellor of the University of Buffalo, who told of the work of the Buffalo Educational Council; and Dr. E. B. Roberts, of the Educational Department of the Westinghouse Electric and Manufacturing Company, who spoke of recent research.

A PHILISTINE'S COMMENTS

M^r. C. M. BOMBERGER, Editor of the Jeannette News-Dispatch, on the Bulletin's description of Founder's Day:—

"No wonder they talked about Caesar, the Old Masters, gay Vienna, Carmen Sylva, The Hague, the Renaissance, and wound up with the line in Tennyson's *Lotus Eaters*, 'In the afternoon they came into a land where it seemed always afternoon.'

"The accounts given by the newspapers of the event seemed a bit tame. I'm glad this Bulletin came along.

"We philistines can only wonder in awe. I'm a newspaper man and ought to stand up for the reporters and the way they told the story of the Founder's Day event, but my taste likes the official presentation of the incidents, orderly, chaste, and in carefully balanced rhetoric as set forth in the Bulletin.

"What I'd like to know is who wrote it. Did they call in one of the cacoethes scribendi of the daily press, who was glad for a bit of overtime? As for the speeches, John P. Altgeld once said: 'Oratory offers the acme of human delight; it offers the nectar that Jupiter sips; it offers the draft that intoxicates the gods, the divine felicity of lifting up and swaying mankind. There is nothing greater on this earth.'

"Yes, the speeches were that kind."

PITTSBURGH AND THE HOLLAND TUNNEL



A. C. FIELDNER

ON November 13 Manhattan Island was connected with the mainland of the United States by the inauguration of the new Holland Tunnel, which will provide the physical means of communication

between New Jersey and New York City, and through which it is estimated 15,000,000 automobiles and motor trucks will pass every year. This tunnel, which is named for its chief engineer, Clifford M. Holland, who died before he could see his great undertaking completed, has been constructed at a cost of \$48,000,000, appropriated by the States of New York and New Jersey, and it has taken seven years to construct this twin-tube highway.

In making the studies concerned with the human use of this tunnel there was grave fear that the enormous automobile traffic would cause such an overwhelming discharge of monoxide gases that it was found necessary to make a special research on this subject, and the New York Times of October 9, 1927, describes the part which Pittsburgh scientists have played in the solution of this problem, as follows:

"So the Pittsburgh experimenting station of the Bureau of Mines, under the direction of A. C. Fieldner, one of the foremost Government chemists, was engaged to determine the amount and composition of the gases discharged by motor vehicles. More than a hundred cars and trucks were tested. Fieldner and his men found that several gases were discharged by gasoline engines, but that carbon monoxide was the only one that deserved serious consideration. More important still, he discovered that as little as 0.5 and as much as 14 per cent. of an automobile's exhaust might be carbon monoxide. At last the tunnel engineers knew the maximum amount of lethal gas with which they would have to reckon."



DAWN
By ARTHUR B. DAVIES

A RADIO VIEW OF THE INTERNATIONAL EXHIBITION

BY FREDERICK MORTIMER CLAPP

On Friday evening, November 4, Frederick Mortimer Clapp, head of the recently established Department of Fine Arts of the University of Pittsburgh, broadcasted from the University of Pittsburgh Studio of Station KDKA a talk entitled "A Radio View of a Few Paintings from Pittsburgh's International Exhibition."

Dr. Clapp is recognized as one of the great scholars and writers on the history and meaning of art. He is a graduate of Yale University and has the degree of Doctor of Letters from the University of Paris.

Soon after his graduation from Yale, Dr. Clapp went to Europe for further study. He became interested in Italian art and then in the history of art. Later he lectured on the history of

Italian and French painting and on Russian literature at the University of California and at the

Fogg Museum at Harvard. Between periods of teaching Dr. Clapp has travelled and lived in Europe, studying the paintings in the galleries of the Old World. Of recent years he has devoted much time to the study of Oriental art, visiting China and Japan. For his scholarship in Italian art Dr. Clapp was elected a member of the ancient Accademia di San Luca of Rome. He is the author of many articles on painting and has now under preparation a catalogue of Oriental painting.

It is interesting to know what a man of Dr. Clapp's penetrating vision sees in the Carnegie International. The radio talk is therefore published below.

IN the world of art Pittsburgh is becoming, year by year, more important. The International Exhibition, with which we are concerned this evening, is perhaps the most conspicuous example of what Pittsburgh means in the field of art. As an undertaking it implies a fine devotion to the city's higher welfare in those who have made it possible from a financial point of view; as an exhibition, it is a monument to the untiring efforts and sagacity of those responsible for its organization and for the selection of the paintings exhibited. The International brings to the doors of the people of Western Pennsylvania a group of four hundred modern pictures which illustrate many phases of the art of no less than fifteen countries.

Too much stress cannot be laid on what this means to the average citizen. The International is an opportunity that no one who wishes to familiarize himself, at first hand, with some of the most significant movements in modern art, should fail to visit. By merely walking through the door he can get into personal contact with a field of human endeavor that shows as many new departures and novel ways of thinking as modern science does, or modern industry; and it is no prophecy to say that the fine arts must occupy and are occupying an ever larger place in our lives. Merely utilitarian conquest of material, though science and organization pass from triumph to triumph, cannot express the complexity and scope of twentieth century life. An obvious



FREDERICK MORTIMER CLAPP

BULLETIN OF THE CARNEGIE INSTITUTE

proof of this meets us at every turn: never before have people been willing to pay for works of art, whether false or true, the prices they gladly pay today; never before have they shown

portant as it is as a means of diffusing information about many subjects, cannot do much to help you understand pictures, sculpture, or architecture. These are visual arts. They bring to us



THE VIRGIN OF LIGHT
BY MAURICE DENIS

so lively an interest in all the manifestations, past and present, of the aesthetic spirit.

But you cannot know about art or have an enlightened outlook and appreciation of what it means without making a personal effort. The radio, im-

their message uniquely through that most sensitive of all the gateways of consciousness—the eye. In the fine arts, words can do little to enlighten anyone if unaccompanied by the object under discussion. To have taste and judgment in pictures we must see them and see

BULLETIN OF THE CARNEGIE INSTITUTE

them often, and we must approach them without any preconceived notions. With this end in view the International has been brought to Pittsburgh, so that with little effort we can go quietly and

Let us walk through a few rooms of the Exhibition. Here are the canvases of Arthur Davies. They are an extremely personal expression of a delicate and poetic mind. He is fond of soothing



SELF-PORTRAIT
By LEOPOLD SEYFFERT

alone, which is the best way, and in peace study and compare schools of painting and artists whose work we would otherwise have to travel thousands of miles to see, if even then we succeeded in doing so.

colors lightly laid on and in his "Eyelids of Sunset" he gives us a sense of changing planes of fading light by contrasting a dark female nude with a light nude placed to the right. Davies' art is an art of suggestion—a secret

BULLETIN OF THE CARNEGIE INSTITUTE



THE OUTSKIRT OF ST. TROPEZ

BY DUNCAN GRANT

symbolism of raptures and moods indirectly expressed in the unexpected gestures of lithe figures moving through half lights and rich shadows. To achieve this difficult transcript of a rare ideal he never allows himself to be tied down by the easy laws of mechanical perspective, but creates, in each picture, the organization of place and distance that its subject matter calls for.

Emil Carlsen is another artist who is conscious of the poetry of things, and he gets some of his finest effects from the purity and beauty of the color with which he renders Oriental porcelains and bronzes seen in soft lights.

The temperament of Rockwell Kent is quite different. His art, like that of Davies, is symbolical, rather than strictly naturalistic, but there is otherwise no similarity in their work. Kent likes the sea, the severity of rock-bound coasts, the dramatic opposition of violent lights and shadows. He feels the immensity and immobility of na-

ture—the broad undulating masses of hills and headlands and the piled-up symmetries of gathering clouds. A deep quiet pervades his landscapes in which the figures, simple and forceful, move against range behind range of mountains. To realize this, look at his "Corn" when you go to the Exhibition, or at the lonely figure in "Annie McGinley" lying on a vast and rugged shore above a dark surf.

A harmonious, firm, and varied understanding of simple things makes the work of Maurice Stern interesting. In his painting "Afternoon" we catch an individualized glimpse of village life in Europe, yet the canvas merely portrays a girl sitting in a balcony with crossed hands, with behind her a public square, some houses and hills. The face is in shadow against the brighter background and records deftly a moment of meditation.

Gari Melchers is more naturalistic. His portrait of Wilson, the actor, is

BULLETIN OF THE CARNEGIE INSTITUTE

matter-of-fact in pose and is seized at the moment of departure from the Green Room—when, laying aside his impersonation of other characters he emerges, at the end of the play, to live his own life again. In a less literal mood is his canvas called "Color." Here bright flowers are set beside a mulatto woman's exotic head and blue-black hair. Melchers uses a technique borrowed from the Impressionist to express a realistic point of view. He is less interested in objects in light than in striking local form and color.

In a like manner Edward W. Redfield employing, in a modified and varied way, a similar technique, creates crisp and sparkling landscapes distinctly

American in appearance and subject material. With him you walk through American hills, American farms, and American woodlands, flushed with autumn or desolate with winter.

Realistic in a more restricted sense, is the work of Leopold Seyffert. His portraits of Mr. Richard B. Mellon and Mr. Andrew W. Mellon are executed with a complete mastery of a formula, and take a definite place in the annals of official portraiture. His portrait of Mrs. Samuel Harden Church has in it something of the dexterity of Sargent, though in tone, it derives from the English school, of which Raeburn was an exponent.

Abram Poole paints more as the



OTHER DAYS
BY EDWARD W. REDFIELD



THE GLEN

BY ROCKWELL KENT

French painters did before Impressionism became the vogue. He does not divide his colors but applies them in thin layers that become luminous under varnish. Something of the Spanish tradition lives on in his use of black. You can notice it especially in the "Sisters"—two black-haired figures with very full skirts of pale blue, standing on a black and grey floor with black bows at their waists. More graceful and charming is his "Mlle. Orossoff." She wears a white silk skirt with square black insets, a red scarf around her arms. Although frankly naturalistic, there is a serene, an almost wistful tranquillity in this picture, which seems to belong to an age that did not dramatize its portraits.

The French section gives us an idea of the work of some of the best-known French painters of the last forty years. Here we find five canvases by Monet, who died recently at a great age. All his life he was concerned chiefly with

effects of light. These vary from his "Rio della Salute," in which a reddish palace with balconies rises out of a morning mist on the waters of a still canal, to "Charing Cross Bridge," in which the blue-grey London smoke, full of gleams and reflections of lost colors envelopes everything—even the locomotive's steam that trails away against the sky. The evening, the water, the air, are full of mist and the mist itself full of hidden or absorbed color.

Maurice Denis, like Roussel, is essentially a decorator. His art, though quite conscious of all the possibilities of Impressionistic technique, goes back for its forms to the fifteenth century Italians whose compositions he modernizes. He has found again the piety of the Old Masters and revives religious painting by putting it into a natural setting, almost a familiar scene, recording with the same sureness the faith of simple peasant folk and the effect of

BULLETIN OF THE CARNEGIE INSTITUTE

candle light on pink walls. In the "Temple of Segesta" he delights our eye with a simple arrangement of masses—the orange and grey tones of old stones rising out of a vivid green grass.

Each painter has his chosen field in which he feels at home. Le Sidaner has always been enamored of twilight and the light of pale lamps. He breaks up his color to get a subdued luminosity—an even irradiation. His favorite subjects are, moonlight in the courts of fine old country houses, the last rays of sunset on the picturesque walls of Italian towns by the sea, tables with lighted lamps on them in the lingering hour when the tiresome day fades out.

Quietness of a more classic kind—early evening on beautiful hills and woodlands frequented by nymphs and shepherds—scenes of the imagination far from the vulgarity and pressure of modern life—appeals likewise to Ménard. He has painted many of such scenes. In his pictures he seems to see the antique world through a dream, like a reflection in a pool. He is a belated Romanticist.

Henri Matisse, who won the first prize this year, is perhaps the best known of modern French painters. He is strongly individualistic, impatient of old formulas, and an artist of unusual insight and power. As a painter of still life, his unconventional vision and vivacity are only surpassed by his vigorous drawing and his startling execution. In his search for a new pictorial vision, he is relentless, and his followers and imitators are an army.

Most of the English artists at the International, you will notice, have something of the poise and sound judgment of English art. Their workmanship is thorough and unpretentious.

They grow on one. They parade before you no unnecessary claims, and if at times a little dull and traditional, some of them, at least, have lasting qualities that may well be denied the smarter exponents of unstable ideas.

Duncan Grant's "Outskirts of St. Tropez," in which the exotic cactus and tropical plants grow beside more fami-



PORTRAIT OF MLLÉ. OROSOFF

BY ABRAM POOLE

BULLETIN OF THE CARNEGIE INSTITUTE

iar flowers, gets part of its effect of depth from the sloping late light and long shadows. Of all the English pictures shown this year perhaps the most perfectly satisfying for its illumination, purity of tone, and grace of composition, is a little scene of bushes around a pond by Vanessa Bell. It is genuine, deeply felt, and very appealing.

The German group is undoubtedly the most advanced in the exhibition. Not because equally progressive painters cannot be found in other countries; in fact, there is nothing very unusual in the pictures of this section as compared with much of the work that has been, and is being exhibited in Europe. But compared with the work of other nationalities shown, it is of more recent inspiration. The German government desired it so—selecting artists who are more fervent modernists than those officially recognized in other countries. We are all liable to judge art by the small round of our own sensations and experiences and to declare everything that falls beyond that limited field, exaggerated or grotesque. But every good picture we look at with care and understanding expands our consciousness and our possibilities of future enjoyment. We should not be too quick to laugh or condemn. There were people who burst into gales of hysterical laughter at the first exhibition of Cézanne's work. They crowded in to nudge one another and say behind their hands, "He's crazy; how hideous!" Yet after a few short years, thirty at the most, any one of the pictures then exhibited, if offered now for sale, would bring a gesticulating crowd ready to pay almost anything to possess it.

Strangely enough we all feel at ease with art because we have rarely looked into its very complex difficulties and possibilities. Yet great painting is not what we instinctively like, but an ever fresh, ever new, ever spontaneous, though disciplined art, that will endure the scrutiny, not of a passing moment, but of many eyes through many years.



WILLIAM SINGER MOORHEAD

THE NEW TRUSTEE

WILLIAM SINGER MOORHEAD has been elected a member of the Board of Trustees in succession to James Hay Reed, deceased. Mr. Moorhead, after graduating from Yale, completed his law studies at the University of Pittsburgh and is now senior member of the law firm of Moorhead and Knox. He has made a notable study of taxation and is looked upon as a high authority on that subject. He is President and Director of the Inland Coal Company, and a Director of the Keystone Coal and Coke Company and the Latrobe-Connellsville Coal and Coke Company.

THE CHRISTMAS BULLETIN

Why not! The Bulletin is the youngest of the magazines, and this will be its first Christmas. In conformity with the example set by its venerable contemporaries, the December number will have an artistic and literary flavor worthy of the traditions of that glorious festival. Watch for it.

SUMMER WORK FOR THE MUSEUM

DURING the past summer several members of the staff of the Carnegie Museum went to different regions for the purpose of collecting plants and mammals. Some field work was carried on in Arizona by Mr. Edward H. Graham, Assistant in the Section of Botany, who was accompanied by his brother, Mr. Herbert Graham and Mr. Kenneth Doutt, the two latter members of the party having gone at their own expense. The young naturalists made their headquarters at the Tucson Desert Station, directed for several consecutive years by the Carnegie Institution of Washington. Dr. Forrest Shreve and his associates extended valuable assistance to the representatives of our museum, and contributed materially to the success of their undertaking. This scientific reconnoitering covered systematically each of the general vegetational zones and floral areas so carefully worked out in an ecological way by Dr. Shreve. These zones include probably the most typical desert on the American continent, and also several better watered and more luxuriantly vegetated areas up to the coniferous forests on an elevation of nine thousand feet. It is estimated that the collection of plants numbers about three thousand specimens. An interesting set of mammals and a fair collection of insects

have been obtained by the Messrs. Graham and Doutt. It was considered that such an opportunity should not be missed for assembling suitable material for a proposed habitat group showing the vegetation conditions in a desert. Such a group is outlined as part of the plans for rearranging and embellishing our Gallery of Botany. In view of this object, Mr. Ottmar Fuehrer spent about two weeks at Tucson with our party selecting specimens, making molds, gathering thorns and other accessories, making photographs, and packing and shipping the material to the Museum. Forty specimens of living cacti were sent, and fifty preserved in formalin. Ten large molds of the Giant and Barrel Cacti, and about twenty molds of flowers and buds were also secured. Mr. Fuehrer made a number of sketches from nature for the background of the group.

Mr. and Mrs. Hugh S. Raup went on their own account for botanical explorations to the northwestern part of Canada and were accompanied by a member of the staff, Mr. R. L. Fricke, who was sent by the Museum. In return for the assistance given by Mr. Fricke, the Herbarium of the Museum will receive a full set of botanical specimens collected during the trip. This expedition covered mainly the eastern end of Great Slave Lake, in the Mackenzie Valley. It is estimated that the collection brought back include about fifteen hundred specimens of flowering plants, ferns, mosses, and about six hundred specimens of lichens. The material on lichens, in which Mrs. Raup is particularly interested, is rich and instructive from a scientific point of view. The total collection comprises about five thousand specimens. The systematic and ecological results of the two expeditions to this region obtained by Mr. and Mrs. Raup will undoubtedly increase our



GIANT CACTI

BULLETIN OF THE CARNEGIE INSTITUTE

knowledge of the plant life in north-western America. The number of bird skins procured by Mr. Fricke comprises about three hundred specimens. The insects secured during the trip are also quite interesting from a distributional point of view.

Mr. Ottmar Fuhrer, after his visit to Tucson, Arizona, was engaged in gathering material for a group of Pronghorn Antelope for the Hall of Mammals. He secured three specimens of this rare animal, collected the accessories, and prepared the sketches for the painting of the background.

Mr. Gustave A. Link, Jr., Associate Preparator, made a successful trip to the Mingan Islands, on the north shore of the Gulf of St. Lawrence, in quest of material for mounting a group of Eider Duck, the expedition having been made possible through the generosity of Dr. Leonard C. Sanford, of New Haven.

Mr. John Link was engaged in collecting birds and mammals in Wyoming. He brought back from his trip two specimens of the Pronghorn Antelope and about fifty bird skins.

Mr. Graham Netting, Assistant in the section of Herpetology, returned recently from his journey to the Lesser Antilles, and brought with him a collection, accumulated chiefly at Trinidad, including six hundred reptiles and amphibians; one thousand snails and crabs; a few plants, seeds, and ethnological specimens; and two hundred and fifty photographs.

Mr. J. LeRoy Kay has pursued his previous unfinished investigations in the Brown's Park formation, Utah, with great zeal and has obtained some material on extinct Tertiary mammals which will undoubtedly prove to be of value and will enrich our very important paleontological collection.

The results of the collecting by our staff during the summer are temporarily shown in the corresponding sections of the Museum, in order to keep the visitors to our department informed on the current work and the recent accessions.

ANDREY AVINOFF.

HOW TO MAKE BEQUESTS

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

*I do hereby give and bequeath to the
CARNEGIE INSTITUTE in the
City of Pittsburgh, Pennsylvania*

And bequests to the Carnegie Institute of Technology should be phrased like this:

*I do hereby give and bequeath to the
CARNEGIE INSTITUTE OF TECHNOLOGY OF PITTSBURGH,
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THE NEW TREASURER

Mr. Roy A. Hunt was elected Treasurer on November 14, in succession to James H. Reed, deceased.

DEATH OF MRS. GEORGE F. SHEERS

The death of Mrs. George F. Sheers, wife of the Auditor of the Carnegie Institute, which occurred on October 26, is sincerely regretted by a great host of friends, and especially by those who constitute the Carnegie Institute family. Mrs. Sheers possessed all those qualities of good womanhood which win respect and admiration, and her departure from the life which she so distinctly ornamented is a loss that conveys a sense of bereavement to all who had the privilege of her acquaintance.

TALKS ABOUT BOOKS

BY ELVA S. BASCOM

Special Assistant, Carnegie Library

"THE RISE OF AMERICAN CIVILIZATION," by C. A. and Mary Beard.—This unique work, long in preparation, is possibly the most important of the year for students of United States

history. It draws on all phases of our life, past and present—from Columbus to Coolidge—commenting on and interpreting the most significant developments as the story of our national life unrolls.

"If I am not mistaken, this book is the high-water mark of modern historic presentation in America. Not since the generation of Parkman, Motley, and Prescott have scholarly competence and literary skill been united in a single work of such great sweep."—Lewis Mumford, author of "The Golden Day" and "Sticks and Stones."

"UP THE YEARS FROM BLOOMSBURY," by George Arliss.—The whimsical charm of the actor is here in his story of his life and work. He does not take himself too seriously, but he lets us see the serious quality of the study he put into the characters he has created. His accounts of his sojourns in the United States are full of humor, but also of gratitude for our affection and loyalty. Any admirer of his acting will enjoy the book and close it with the wish that all the plays might be revived.

"THE STORY OF EVEREST," by John Noel.—Captain Noel writes an entertaining account of the efforts to conquer Everest, from 1913, when he explored the difficult passes which lead to

it, to the second climbing expedition in 1924, which ended in tragedy. Captain Noel was "photographic historian" of both expeditions, and he has illustrated his story with excellent photographs.

"DEATH COMES FOR THE ARCHBISHOP," by Willa Cather.—A fictional biography of a Catholic priest who spends his life, his powers, and his utmost devotion in serving the spiritual needs of the scattered population of early New Mexico. Miss Cather has put much artistry and many riches into this book—character delineation, historical episodes, nature descriptions, a David-and-Jonathan friendship, good and evil, love and hate, tragedy and comedy. Not technically speaking a work of fiction, it is more fascinating than the majority of novels.

"Now EAST, Now WEST," by Susan Ertz.—Miss Ertz gives her admirers a new angle on the indulgent American husband and the spoiled American wife. In their London year, to which she goes eagerly and he reluctantly, her triumph is followed by humiliation, while he is shaken out of his narrow business-man's attitude toward life and given a chance to develop his spiritual nature. Written with the same competence as "Madame Claire," humorous, intelligent and not lacking a moral.

"RIGHT OFF THE MAP," by C. E. Montague.—With brilliant satire, as pointed as Swift's, the author attacks war in a story of two insignificant little countries separated by an unsurveyed area in which a rich vein of gold is found. The hypocrisy and duplicity of the president of Porto, the bishop, the university head, and the foremost editor bring defeat and ruin despite the heroism and sacrifice of the leaders of the brave little army.

THE GARDEN OF GOLD

The Bulletin started a department on this subject last May with a confident belief in the psychological principle that if you can make people think of a good thing, they will all take part in making it a success. The results have thus far handsomely vindicated this opinion. The Carnegie Corporation of New York, which is the custodian of Andrew Carnegie's fortune, after making certain large additions to the endowment funds of the Carnegie institutions at Pittsburgh, formulated a further and final provision, as follows: They would give to the endowment fund of the Carnegie Institute of Technology in 1946, \$8,000,000, provided that Carnegie Tech should raise \$4,000,000 in that time, one-third of which may be contributed in buildings, memorial or otherwise; or, if the amount raised by Tech should fall below \$4,000,000, they would contribute up to any amount collected in the proportion of two dollars for one dollar. Furthermore, they proposed to give to the Carnegie Institute in 1936, \$350,000, provided that the Institute shall raise a corresponding sum, or any sum less than that they will match dollar for dollar. The friends of the Institute have already subscribed \$150,000 on this fund, leaving only \$200,000 to go.

The Bulletin was out to dinner the other evening, and a man of large wealth in the next chair spoke of making his will, and suddenly asked:

"Does your Carnegie Tech need any money?"

The Bulletin felt a sort of spasm of the heart, but after getting itself together, it made reply to this effect:

"Yes, it does need money to keep abreast of the times and to keep its standard, in John Milton's phrase, 'full high advanced.' Especially, it desires contributions as speedily as possible, and in as large measure as practicable,

toward this \$4,000,000 fund for 1946. Now, if you would like to arrange a bequest for Tech in your will—let us say \$100,000—that sum in twenty years with compound interest would grow to be \$268,000, then the Corporation, giving two for one, would add \$536,000, and the total for Tech at the date of settlement would be \$804,000. Just think," the Bulletin ejaculated, "just think—of the potential power—whereby a gift of \$100,000 would expand itself automatically into \$804,000!"

The Bulletin's friend listened attentively, and made a pencil note of the figures, with the remark that it was a very interesting situation and he was going to think it over.

The Carnegie Institute, in like manner, needs money to aid its growing stature and its rapidly expanding field of service. Its Museum and Art departments are in constant need of more funds. Specifically, it needs at this moment \$1,000,000 endowment, the income from which would be used in the cost of its great International Exhibition of Paintings. The giver of such a sum would have his name perpetually associated with this beautiful enterprise as prominently as the name of Andrew Carnegie is associated with the whole institution, and he would be doing a service for art which would be recognized throughout the world.

And now the Bulletin feels delight in recording that Thomas S. Draper, a student at Carnegie Tech, has given one dollar to the endowment fund, which in twenty years will grow to be \$8.04; and Thomas G. English, a 1910 Night School graduate, has given \$100, which in twenty years will grow to be \$804.

The Christmas number of the Bulletin will make announcement of a little gift which will bring with it the charming atmosphere of Christmas. Watch for it!

"THE PLAY'S THE THING"

*A Note on the Production of "Measure for Measure" and "The Elder Brother"
in the Theatre at the Carnegie Institute of Technology*

BY B. IDEN PAYNE, Head of the Department of Drama

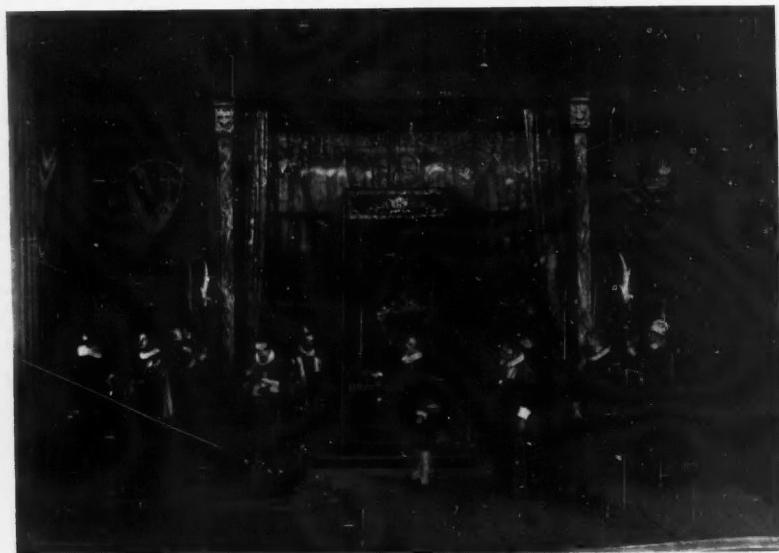


THE traditional conception of the drama as a humble servitor standing cap in hand before its master the audience,—in short, "the drama's laws the drama's patrons give"

tradition,—is still so widely and potently accepted that it is proving extremely difficult, it sometimes seems as though it will be impossible, to convince the public which attends the performances of the Drama Department of Carnegie

Institute of Technology that our primary object is to develop the capacity of our actors, and any gratification we may incidentally give our audiences is purely a by-product about which we do not greatly concern ourselves.

Whether or not this fact is ever fully understood we persist in our policy, and it is interesting to observe that amongst its results is the notable one that we are thus enabled to present plays which are rarely seen, and which are yet of high artistic achievement, and thereby sometimes to give greater, because more unusual, pleasure to our audiences than if we were compelled to follow the course pursued by the theatrical huckster dominated entirely by commercial considerations. This has



SCENE FROM "MEASURE FOR MEASURE"—STUDENT PLAYERS

BULLETIN OF THE CARNEGIE INSTITUTE

been the case, for many of those who have witnessed it, with the current bill.

"Measure for Measure" is not one of Shakespeare's best plays, and there is something unsympathetic and bitter in its texture which militates against its popularity, so that it is but rarely performed. Yet it contains scenes, notably Isabella's interviews with Angelo, and the first prison scene, which are unsurpassed, and none of these had to be sacrificed in making the abridgment which was required of us. Also it is possible that by seeing the play running uninterruptedly, as all Elizabethan plays were meant to be performed, instead of having the action constantly intercepted by the exigencies imposed by the use of modern scenery, some of the spectators may have come away with a more exalted idea of the dramatic values of the play.

The abridged version of "Measure for Measure" having left a certain amount of available time, we took the opportunity of reviving "The Elder Brother," or rather an arrangement of a portion of "The Elder Brother," which had been first given at Carnegie Institute of Technology some years ago. It is valuable merely as affording a modern audience an opportunity of catching a glimpse of a typical Fletcher comedy—the type of play which was popular at the time when Shakespeare was probably passing through a period of being regarded as a little out of date—very worthy, no doubt, but somewhat stodgy and old-fashioned!

The old play holds up well. There is nothing profound about it, of course—indeed it is entirely superficial—but it is high-spirited and filled with gaiety. Moreover it is interesting to find that the "true grace and neat expression"—an admirable description of Fletcher's literary style from a contemporary prologue—is still eminently speakable and spontaneous after the lapse of three centuries. Taken all in all, "The Elder Brother" in this condensed réchauffé is a colorful little interlude.

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